

THE CANADIAN *modern language* REVIEW



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SOME REMARKS FROM THE PRESIDENT

In the course of some rather extended "remarks" at the Easter convention, the president said:

"I am afraid the history of *Cours Moyen I* is sadly typical. For years we struggled with the faulty, inadequate older edition while some of us agitated in vain for change. This Association must bear some of the blame, having at least twice defeated motions calling for revision. The publishers, too, surely left themselves open to the reproach of having produced their excellent revision only under pressure from competition which threatened their monopoly. And the Department of Education can take no credit for its *laissez-faire* attitude. The Department can hardly produce the text-books, but has it no duty to give leadership?

* * *

In the examinations, both Middle and Upper School, I suggest two major weaknesses: (1) a predominance of translation from English to French, and (2) a vagueness in the testing of comprehension. In this connection I stand with Mr. Morris Sniderman who wrote on this theme last fall.

* * *

Last summer the Departmental Authors papers appeared with one interesting change — the omission from the heading of the word Comprehension!

* * *

Many of you, I know, look down your noses at objective tests, but having used them for 12 - 15 years as part of the examination in Middle School, I insist that they can be accurate and satisfying. (See sample tests in this issue, pp. 22-25.)

* * *

I conclude with these suggestions:

- (1) that we have a reassessment of our aims;
- (2) that we bring our examinations into line with these aims;
- (3) that we have more research sponsored by the Department of Education, to guide in these undertakings and to help in further progress.

Albert Bartley

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Number 4

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THE TAPE RECORDER IN THE CLASSROOM

By R. W. Jeanes, Victoria College, Toronto.

As language laboratories increase in number in Ontario universities, it seems certain that there will be reaching the High Schools more and more language teachers who know what a tape recorder is, how to operate this new device, and how to use it effectively as a teaching aid. I use the word "aid" advisedly: it must be stressed from the outset that the tape recorder cannot replace the live teacher. It is, after all, only a mechanical contrivance, the value of which is in that it can repeat at will whatever audio material its operator may desire. In the language classroom, the choice of this material and its application in given situations is obviously up to the teacher; this means that in the coming years, language teachers will be called upon to demonstrate not only linguistic, but a certain degree of mechanical ability as well. It is therefore my hope that this talk will help to dispel from the minds of those teachers who have not used tape recorders before any misgivings they might have concerning its use in the classroom. Of course, it would be impossible to prescribe a cure-all: there is too great a variety in the personality of teachers and classes, to say nothing of physical teaching conditions.

In selecting audio equipment for the language classroom, why choose the tape recorder? Because it is at the present moment the most versatile and the cheapest of available recording machines. Not only can it play back or reproduce pre-recorded listening and drill material, in the same way as the conventional phonograph, it can also record new material: in other words, it enables the teacher to work out his own exercises and so to adapt his audio programmes to the actual situations in his classroom. New material can be substituted for old on the same tape almost indefinitely, since tape recorders erase automatically while recording. Thus mistakes can be eliminated simply by starting over from the last pause. And if the tape breaks, it can be stuck together again with a special type of Scotch tape, so that the join is inaudible.

Other advantages of this machine are the length of playing time offered (one hour on either side of a standard 7" reel, i.e. 2 hours total), and the fact that the recorder can be reversed to play the same short phrase over and over again. This is also possible with discs, but soon leads to considerable damage to the surface of the recording. —Perhaps the only drawback of the tape-recorder is the availability of material; however, the answer to this problem is the counter, a little device which counts turns of the reel or footage of tape. It is then a simple matter to locate material on a tape provided one has taken the precaution of noting the numbers at which various selections begin.

Let us suppose then that your school has decided to appropriate a certain amount of money to buy a tape recorder for language work. What type of machine should be purchased? First of all, I should advise against investing too much money in one piece of equipment. Electronics is a rapidly developing field, and you may find that a machine

costing \$500 is out-of-date in another 5-10 years. The recorders of 10 years ago still work, but beside the modern models costing $\frac{1}{4}$ the price they can be considered only as museum pieces.

In my last talk, I mentioned that a reasonable recorder could be obtained for around \$100. At that time I had in mind one of the medium-priced Wilcox-Gay models, which may be bought directly from the wholesaler in Toronto at the U.S. dealer's price, if accompanied by a letter from a school board certifying that the recorder is for educational purposes only. The price to the school then would involve a saving of customs, sales tax and retail mark-up. It has been objected that buying locally assures one of reliable service to equipment, but a lot of servicing can be done with up to 75% saving on the purchase price. The distributor for Wilcox-Gay is Canadian Radio Supply in Toronto, and if you are interested in other makes, I imagine that similar arrangements are possible.

Whatever your preference, I should advise buying a tape recorder embodying the following indispensable features: 1) the machine should be easily portable, so that it can be moved from room to room; 2) it should be a dual-track model which records along both edges of the tape, thus doubling recording time; 3) it must have a fast forward and fast rewind, so that unwanted material can be by-passed without having to wind up to 1/5 of a mile of tape by hand; 4) it is better to obtain a 2-speed recorder (the faster speed, $7\frac{1}{2}$ " per second, gives somewhat better fidelity, but the slower speed, $3\frac{3}{4}$ " inches per second is quite satisfactory for voice and uses half as much tape). The greatest bugbear with one-speed recorders is that it is often impossible to play tapes received from outside sources because they have been recorded at the other speed. 5) Make sure your recorder has separate inputs for the microphone and for recording from phonos or radios: you may often want to use them simultaneously. The machine should also have at least one external speaker output: this is essential for using the recorder with earphones. 6) Buy a machine operated by push-buttons: such machines are relatively fool-proof. 7) A counter is also a must. Systems vary widely from one make to another: the more exact a reading, the better. If your school already has a tape recorder without a counter or with a different system, then the problem of standardisation arises. Make your own counter: mount a Veedor 5-figure reversible counter on the top of the recorder, connect its shaft to the hub of the feeder reel (a spring as a flexible joint, a piece of stiff wire, another spring and a section of windshield-wiper hose does a good job).

There now remains the question of tapes. The cheapest way is to buy 7" reels: there is generally a discount for a purchase of 12 or more. You will need at least two empty 7" take-up reels to begin with, and if you decide that 1200' on a 7" reel is unwieldy, you can cut the tape into sections and wind them on empty reels. If you need a lot of tape at minimum cost, it is possible to buy from various jobbers at half price tape which is quite good enough for classroom use. If you intend to record students' voices individually, I recommend one or two reels of Scotch High Output tape: no matter how the student mumbles,

this tape is sensitive enough to make a reasonable recording. Tapes should always be provided with a length of leader tape: this prevents the end of the tape from being damaged in loading, furnishes a standard starting point for the counter, and space on which to write the number and contents of the tape.

Once the tape recorder of his choice has been delivered to the school, the language teacher is next faced with the problem of finding the best way to exploit its possibilities in his particular classroom situations. The first part of this question is still technical: how to hook up the machine to achieve the desired results? Most of you will begin by using the tape recorder as a separate unit in the classroom. Its great value in this situation is its ability to play pre-recorded material of your choice or making, such as dictations, continuous readings designed for comprehension, and readings or drills spaced so that the class can repeat after the tape. Another use is recording students' voices individually or as a group, so that they can hear how great a difference there is between what they think they are saying in a foreign language and the way the sounds actually come out. Recordings may also be made of foreign language programmes from a radio or from other sources, such as visiting personalities whose mother tongue is under study, or useful selections of foreign records difficult to obtain. And here, a word of caution: if you intend recording from a radio or phono, do it electronically by means of a patch-cord joining the radio or phono loudspeaker and the tape recorder input. If you use the microphone, you will get all the background noise from the room as well as the programme.

Normally the recorder will be used with its speakers operating so that an entire class can participate in whatever drill is being played for them at the moment. However, it may often be desirable to cut out the speakers and substitute earphones so that part of the class can be working with the recorder while the teacher is instructing the others in the usual manner. The most practical way of arranging such a system is to connect the desired number of earphones in parallel to a length of 2-wire lamp cord. The number and impedance of the earphones is not critical with modern recorders: most of them have sufficient power to operate any classroom hook-up. A cheap way of providing ear-cushions is to take ordinary ear-muffs, shave the centre part and cut a small opening opposite the diaphragm in the earphones. These are quite comfortable, cut down outside noise effectively, and, apart from their esthetic qualities, are washable.

Such a system of earphones would be easily portable and have the great advantage of enabling the teacher to handle both the fast and slow sections of his class separately, while sustaining the interest of both: while the dullards are doing the repetitive drills which they need to consolidate what they have dimly grasped, the teacher can be giving more challenging material to the more intelligent members of his class, or while his time is being taken up with instructing the slower students, the energies of the faster section can be absorbed in listening to recorded material designed for them.

The foregoing represents the normal use of the tape recorder in the classroom; however, it is possible that the school already has another recorder. It might therefore be worthwhile to mention in passing what the teacher can achieve with 2 recorders hooked together: 1) Recordings can be made from one machine to the other. This would be most useful in reproducing material for use in sections taking the same classes at the same hour. 2) The second machine can be used to make a spaced recording from a continuous reading: hook the machines together, and while the first machine is playing, press STOP at convenient places in the text, repeat orally and then push PLAY, and so on to the end of the text. 3) Once a spaced recording has been made, the two machines can be used to dub in the recording without erasing the original after each use. On Wilcox-Gay models, hook the machines together *output to output* with a patch-cord made with a phone plug at each end and earphones also connected to one of them. Start machine number two recording and turn up the volume so that you can hear your voice coming back through the earphones. Push PLAY on the first machine with the original and adjust the volume to match that of your voice. Repeat after the spaced recording, and at the end, stop the first machine, rewind the second and push PLAY: you will now hear the original with your own voice dubbed in the spaces. The next student repeats the process, thereby erasing the dubbed-in copy, but not the original on the first machine. If you have spaced material available on records, the same effects may be obtained by substituting a phono for the first tape recorder, and joining the outputs together. — This last technique may sound rather complicated in writing; however, it forms the nucleus of our lab work at Victoria College, and I can report that the students have no trouble, and have taught one another.

I now come to the linguistic side of my subject: as a machine the tape recorder is only as valuable as the material which it is used to reproduce. I foresee the day when the Department of Education will supply for use in language classrooms exercise material recorded on tape and based on prescribed texts and curricula. However desirable such a programme might be, it probably will not be immediately forthcoming, and indeed its very institution will no doubt depend on the interest of teachers in these methods and the effectiveness with which they use audio material of their own making in their classrooms during the next few years. Although this is undoubtedly the subject of another paper, a few remarks on how to prepare tapes for the language classroom are in order here.

Listening to tapes recorded in the foreign language is the most obvious type of drill, for it trains the student in the comprehension of the language beyond the limits of his possibilities of expression and prepares its eventual widening. It could be considered as being orally in the same relationship as extensive reading is to composition. In fact, it is as near as a student can come in classroom conditions to actual contact with natives in their own environment. I am thinking, of course, of recordings taken from the radio or records made in the foreign language. I think it will be found that such drills are of

only relative value except in the case of the most advanced students. At the first hearing, a text is an absolute necessity, for even at the university level students have considerable difficulty in unscrambling and identifying the foreign sounds (especially in French) without a text. If such an exercise is to be of any real value, then repetition is the all-important factor: the student must listen to the recording until he comprehends without effort and without a text.

Listening to materials taken from prescribed texts is obviously of greater immediate value at the high-school level, and there is no need to dwell upon this point. Given the lack of tapes covering a wide variety of prescribed material, there arises the question of who should do the reading. Some teachers may hesitate before the problem of accent: to this I would reply that in such cases it might be a good idea to turn to a native speaker. Many language teachers have acquaintances of this sort who would surely be glad to help out in the recording of such passages.

Dictation drills are, of course, another obvious function of the tape recorder in the classroom, especially for students of French. These can be done either by the class as a whole, or, if the recorder has been equipped with a string of head-sets, by various groups of students, while the teacher is otherwise occupied. The advantage of putting these exercises on tape, is that the students will be practising under essentially the same conditions as at the matriculation examination.

Valuable as listening dictation drills may be in improving comprehension and oral to written coordination, it is my contention that repetitive drills are far more important, not only in developing oral facility but also a feeling for the language. In a previous article, I put forward the thesis that "favourite mistakes" are the inevitable result of too little repetition in the earlier stages of language learning. Students are not having the opportunity to progress from a more or less imperfect grasp of rules and principles towards an instinctive linguistic reflex. In other words, the new language remains in their minds as an often baffling intellectual struggle, but rarely becomes a habit. I submit that regular repetitive drills with a tape recorder could go a long way towards solving this problem.

There are two ways of giving students an opportunity to repeat: the first and the simplest is, to play a continuous recording stopping the machine after each breath group as is convenient while the students repeat. It is, of course, better to prepare tapes which leave adequate pauses between each group to be repeated.

Spaced recordings can be used to present three basic types of material: continuous prose passages, conversations and repetitive frames specifically designed to teach syntax, vocabulary and verbs. The first of these, continuous passages, while the easiest to prepare, are in my opinion only of relatively limited usefulness. There is no doubt that such a drill can be used to improve the students' knowledge of prescribed texts, as well as being an aid in the teaching of diction. However, since diction is not the primary objective of the high school programme, this time might better be spent in other ways. Unless selected with great care, such passages are inclined to embody vocabu-

lary and turns of phrases which are of little immediate use to the high school student. Even at the university level where considerable attention is given to diction and style, we have found it better to combine this type of drill with listening and dictation. Since any of these exercises when applied to isolated passages rarely seem to have head or tail, we have preferred to take a short story or article, of interest to the student, and to make a continuous recording divided into: several paragraphs of continuous listening, followed by a paragraph or two of reading spaced for repetition, then more listening, and finally a dictation which involves the end of the story. It will usually be found that students need a written text for this type of exercise; it should therefore be emphasized that they will derive relatively little benefit unless they listen often enough to be able to repeat without the text and without undue mental effort.

More valuable in my estimation are spaced recordings of sample conversations, since they enable students to learn and retain everyday expressions, idioms and connectives. This drill is much like having students learn a play together: everyone knows everyone else's lines, and associates them with some given situation. Conversation exercises adapt themselves admirably to group response, both in a chorus or as individuals taking various roles.

The advantage of this material is that it can be introduced at any stage without the need for lengthy grammatical explanations, as long as students rehearse often enough to be able to repeat from memory. It should be recognized that this is why commercially recorded language courses so often fail to achieve their purpose: the adult student sitting at home by his phonograph usually never repeats the material more than twice; listening more often he feels would be an insult to his intelligence and learning ability. It is undeniable that constant repetition can be deadening to the rational being — this is probably why young children learn languages with greater ease. Conversation exercises overcome the individual inertia, however, by appealing to the group. Varying the diet carefully is obviously necessary to avoid downright antagonism to subject-matter, but this must not be at the expense of a sufficient number of repetitions. It is when students begin to feel that material has become easy enough to be beneath them that they are on the threshold of acquiring the proper habit. To relinquish then is to run the risk of letting all slip away, for the next few repetitions are precisely what is needed to consolidate the gains already made.

The most valuable drills teachers can make themselves for use with a tape recorder are repetitive frames designed to combat various difficulties, especially those of the poorer students. A frame drill is a series of similar phrases or sentences in which one element, a grammatical pattern, verb forms or other vocabulary recurs in such a way as to leave a lasting impression in the mind. The essential principle in the preparation of such drills is to isolate one difficulty at a time:

the unknown or unfamiliar is at all times surrounded by the already familiar. For instance, if a new grammatical relationship is being introduced, it should be expressed only in thoroughly familiar vocabulary and verb forms, and, of course, the reverse is also true.

You may be wondering how a teacher will find time to do all this in the average class. I estimate that in 15 minutes students can repeat from 100-130 word groups or short sentences, i.e. the equivalent of 4-6 quite thorough repetitive frames. And I venture to say that such an approach to language learning would save the teacher the 10-15 minutes spent each hour in explaining the rules over and over to students who have made the same mistake for the hundredth time.

In conclusion, I should like to underline the fact that the tape recorder in the classroom, as I have envisaged it, would not supplant the traditional system of teaching with its emphasis on intellectual achievement and discipline; rather it would act as a supplement to the older methods, and eventually contribute considerably to their success. In my own mind, it is only a matter of time before the tape recorder is mobilized to aid in the introduction of these new methods in our classrooms, and only a matter of time before the Department of Education will be asked to lend its support to this new type of programme.

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Vocabulary Study

The study of vocabulary is a dull and uninspiring task which the average student is reluctant to undertake. The idea of sitting down and memorizing the spelling of words is devoid of glamour, and only the very conscientious students, or those whose teacher bullies them successfully, will do it.

There are several things we can do to improve this. One of the first steps is to explain to the students how to study vocabulary. Some students lose interest because they spend time "studying" and then end up with zero on vocabulary tests. Obviously they are wasting their time. They think that merely looking at the words is sufficient. At the beginning of the year it is wise to take the time to teach them to study vocabulary. This is one technique. 1) Study the assigned vocabulary by eye until you think you know it. 2) Cover up the French, and looking at the English test that you can call the French words to mind. Spend extra time studying the words which you were not able to recall. 3) The final and only test: cover the French and write out the words. Better still, have someone read the English to you.

Some of my students who fared poorly protested that they had followed my suggestions. Then I asked if they had checked their final written work with the text. They had not. It was then I resolved never to leave even the most obvious detail unexplained, so I added to my instructions: 4) Check carefully your written work with the text. Watch accents.

What can be done to make vocabulary study more interesting? Some teachers test vocabulary by giving short sentences which contain the new words, thus testing grammatical structure as well as vocabulary, and also giving words their proper function — that of expressing an idea. Personally I like to use vocabulary as a basis of word-study — word families, word associations, antonyms. I find that students react favorably to this. The world of words and their relationship one to the other does present an interesting challenge.

In Grade 9 I begin simply. When the word "le jour" appears I introduce "le matin, le midi, l'après-midi, le soir, la nuit". When "le repas" appears I teach the names of the three meals. After three or four years of this the students have amassed a wealth of associated words; and it gives them great pleasure when they turn to a new vocabulary to discover that they have already learned many of the words. These "extra" words have also helped my students in their authors. It might be argued that this practice would increase the already long vocabulary lists. It does naturally, but if carefully handled, the students come to consider it the spice of a rather dull dish.

On glancing through some Grade XII vocabulary lists I find I have noted such developments as:

le rivage	la mort	le congé	la vérité
le bord de la mer	le mort	les vacances	dire la vérité
la banque	la morte	la fête	le mensonge
le banc	mort	l'anniversaire	mentir
	elle est morte		
	mourir		

The underlined words are those that appeared in the vocabulary lists. Most of the words that have been added were offered by the students from their past experience.

To encourage careful study of these extra words I tell my students it is below their dignity to receive a mark on a vocabulary test for memorizing and reproducing one word. To earn their mark they must provide an extra bit of information. In some cases I give bonus marks to some students who can provide two or three extra words. It sometimes means that a student may receive thirteen out of ten marks, but my sense of accomplishment soon assuages my troubled rational faculty.

Perhaps you too have some special technique to arouse interest in the basic routine of learning vocabulary. Won't you share it with us?

French Newspapers

After two years of experimenting with a school French newspaper I am now convinced that it can play an important role in our modern language course at the secondary school level.

My original idea had been a weekly "news" paper. We carried reports of the various school activities. However the tone of our paper has changed. We now publish short essays, articles and stories. A small nucleus of students write most of the copy, but since we read the papers in class all the students benefit. To encourage participation we ran a contest in Grades XI and XII this year. We awarded prizes for the best two essays in each grade. The student editors judged the essays first; then a panel of teachers made its decision. The choice of the two groups was identical.

Our French newspaper has encouraged our better students to accept French as a language and to use it as a means of expression. A few of them are now producing work which is a credit to their ability. Here is the opening paragraph of a story "Le Courage" written by a Grade XII boy for the paper. There were errors in the original, but the construction, the idea, the impulse was his.

"Le soleil se couchait derrière Montvert, la grande colline qui se trouvait à l'ouest de notre cabane, et teintait les nuages de rose. Un aigle apparaissait haut dans les cieux et descendait rapidement,

le vent sifflant dans ses pennes. Une brise soupirait dans les épinettes chantant doucement comme un chœur, et faisait onduler les belles têtes de blé d'or dans le pré au sud."

Work of this calibre is the reward for such an undertaking as a newspaper. There is a great deal of work entailed for the teacher involved but we feel that the rewards make it worthwhile.

The one newspaper has been so successful that we now have a second one in the school. It is produced for and by Grade IX students.

If you would be interested in trying a French newspaper in your school and would like to know more of how we organize ours, please write. We shall be very happy to share our experience.

* * *

Puns and Anecdotes

Sign of the Week:

"Le service divin, à la Chapelle, commencera dimanche prochain à trois heures, et continuera jusqu'à nouvel ordre."

Chez le libraire: Je désire un livre.

Commis: De quel auteur?

La Dame: Pas très haut; c'est pour m'asseoir dessus devant le piano.

* * *

Un garçon boucher écrivait à son père: "Je profite avec empressement de l'occasion de la poste pour vous apprendre que j'ai un état. Dans un mois il y aura six semaines que je suis garçon boucher. Mon maître est très content de moi; il m'a déjà fait tuer deux ou trois fois et il me fera écorcher à Pâques."

* * *

Interesting Words

"La poubelle" was named after the prefect of the Seine who made garbage pails obligatory in Paris in 1884 . . . The verb "penser" comes from the Latin verb "pensare" meaning to weigh. Hence "penser" means to weigh ideas . . . "Maintenant" is made up of two words "tenant main" and indicates the time during which one holds out one's hands . . A verb which has lost its colour over the years is "étonner". It really means to move as by a crash of thunder (tonner).

Please send any interesting ideas or material to Mr. Morgan Kenney, 188 Graham St. South, Apt. 6, Hamilton, Ont.

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Prepared by the Canadian Committee on Modern Languages

GRAMMAR by H. E. Ford

Completion Type.

FRENCH: FORM A

Name Age Boy or girl
(Last name) (First Name)

City Province School

Grade or year in secondary school in college

This is my (underline) first second third fourth
..... year of college French.

I have studied French (underline) one two three four
..... years in a secondary school.

I have studied other modern languages, as follows:

(Write the name of
the language) 1. { in school, years.
{ in college, years.
2. { in school, years.
{ in college, years.

In addition to French I am now studying (underline)

German Italian Spanish Latin Greek

In our home we speak (name of language)

Do not open or turn over booklet until you are told to do so.

Grammar	Score	Percentile Rank

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FRENCH GRAMMAR

Directions—Each of the English sentences below is followed by a translation which is correct but incomplete. Each translation can be completed correctly by inserting one or more words in each blank (—). When you have decided what is necessary to complete the translation, WRITE IT ON THE LINE AT THE RIGHT OF THE TRANSLATION. Write Legibly. Do not spend too much time on any one sentence. Do all the easy ones first, then go back to the harder ones if you have time. Be sure that the words you have added make a complete phrase. You will be allowed thirty-five minutes for this test.

EXAMPLES:

1. I see some dogs. Je vois (—) chiens des.....
 2. I give him the book. Je (—) donne le livre lui.....

1. Have you the book? Avez-vous (—) livre?
 2. Where is the ink? Où est (—) encre?
 3. Speak to the men. Parlez (—) hommes
 4. The boy's book. Le livre (—) garçon
 5. She has her book. Elle a (—) livre
 6. Your pens and mine. Vos plumes et (—)
 7. He is a soldier (soldat). Il est (—)
 8. The children's games (jeu). Les (—) enfants
 9. The house is large (grand). La maison est (—)
 10. The yard is small La cour est (—)
 11. The rivals (rival) are here. Les (—) sont ici
 12. Take the pencils. Prenez les (—)
 13. A new friends. Un (—) ami
 14. The snow is white. La neige (—)
 15. I want some water. Je désire (—)
 16. He has no friends. Il n'a pas (—)
 17. We haven't much money (argent). Nous n'avons pas (—)
 18. The greater part of the books were torn. La plupart (—)
 livres étaient déchirés
 19. We have some good books. Nous avons (—) bons livres
 20. We are going there to-morrow. Nous (—) allons demain.....
 21. She hasn't any. (—)
 22. She is hungry. (—)
 23. We are sleepy. (—)
 24. How old is he? (—)
 25. He is older than his brother. Il est (—) son frère
 26. These books are torn. (—) livres sont déchirés
 27. My books are better than those. Mes livres sont meilleurs
 que (—)
 28. Do you want a pen? Take the one that is on the table.
 Voulez-vous une plume? Prenez (—) qui est sur la table.....
 29. Who is there? (—) est là?
 30. Which one of the books do you wish? (—) des livres
 voulez-vous?
 31. What is on the chair? (—) est sur la chaise?
 32. The knife that I have is small. Le couteau (—) j'ai
 est petit
 33. The boy of whom I was speaking. Le garçon (—) je parlais
 34. I gave them to him. Je (—) ai donné
 35. I will introduce (présenter) you to him. Je (—)
 36. Give it to me. (—)
 37. He will give you some. Il (—) donnera
 38. He and I will go. (—) nous irons
 39. I used to see him every day. Je le (—) chaque jour...
 40. He had been there for a year. Il (—) une année
 41. He will see you when he arrives. Il vous verra quand il (—)
 42. He is going to leave (partir) soon. Il (—) bientôt
 43. He finished by becoming angry (se fâcher). Il finit (—)
 44. Stop talking. Cessez (—)
 45. I invited him to accompany us. Je l'ai invité (—) nous
 accompagner
 46. We came down (descendre) at eight o'clock. Nous sommes
 (—) à huit heures
 47. They were born the same year. (naître: past indefinite). Ils
 (—) la même année
 48. They went to bed early. Ils se sont (—) de bonne heure
 49. It is cold today. Il (—) aujourd'hui
 50. I left them on the table. Je les ai (—) sur la table.....
 51. He is leaving (partir) at once. Il (—) tout de suite.....

52. I knew (connaitre) him in France. Je l'ai (—) en France
53. He took (conduire: past definite) him to the station. Il le (—) à la gare
54. He opened the door. Il a (—) la porte
55. They cannot go. Ils ne (—) pas aller
56. I shall come (venir) to-morrow. Je (—) demain
57. I shall make him read. Je le (—) lire
58. You are drinking. Vous (—)
59. He lives in Canada. Il demeure (—) Canada
60. He wishes you to come to-morrow. Il veut (—) demain
61. Prevent him from reading (lire) it. Empêchez qu'il ne le (—)
62. It is better that you should know (savoir) it. Il vaut mieux (—)
63. He is respected by everybody. Il est respecté (—) tout le monde
64. It is possible that he has taken it. Il est possible qu'il l' (—) pris
65. I do not believe that he will tell (dire) you. Je ne crois pas qu'il vous le (—)
66. I saw him an hour ago. Je l'ai vu (—)
67. Do not leave before he comes (venir). Ne partez pas avant (—)
68. I tell you this in order that you may know (connaitre) the man. Je vous dis cela afin que vous (—) l'homme
69. I saw him on the first (in words) of April. Je l'ai vu (—) avril
70. He has seventy-two (in words) books. Il a (—) livres
71. The twenty-third (in words) chapter. Le (—) chapitre
72. I am astonished that you did not find him. Je suis étonné que vous ne l' (—) pas trouvé
73. He will be here next (prochain) week. Il sera ici la (—)
74. He has no friend who can help him. Il n'a pas d'ami qui (—) l'aider
75. They were here in Autumn. Ils étaient ici (—) automne
76. If I had had time I would have gone there. Si j'avais eu le temps j'y (—) allé
77. I ought to write to him. Je (—) lui écrire
78. They could have come if they had wished. Ils (—) s'ils avaient voulu
79. He was sitting before the fire. Il était (—) devant le feu
80. Bread is good. (—) est bon
81. That cost two dollars a yard. Cela coûte deux dollars (—) mètre
82. What time is it? (—) est-il?
83. It is a quarter to three. Il est (—)
84. They are going to school. Ils vont (—)
85. Are your friends going with you? (—) avec vous?
86. He has a house to sell. Il a une maison (—) vendre
87. Make him do that. Faites- (—) faire cela
88. It was he who did it. C'est (—) qui l'a fait
89. This book is ten inches long. Ce livre est (—) dix pouces
90. He comes from France. Il vient (—) France
91. He is at your aunt's. Il est (—) votre tante
92. I cannot read this book in an hour. Je ne peux pas lire ce livre (—) une heure
93. The man with blue eyes. L'homme (—) yeux bleus
94. It is becoming late. Il se fait (—)
95. Is he poor? He is. Est-il pauvre? Il (—)
96. He said nothing to anybody. Il n'a rien dit à (—)
97. I know what will happen. Je sais (—) arrivera
98. He hurt himself while playing. Il s'est fait mal (—)
99. I saw him being beaten. Je l'ai vu (—)
100. I do not know whether he will go. Je ne sais pas s'il (—)

L'INFLUENCE POETIQUE DE VICTOR HUGO SUR LOUIS FRECHETTE

Communication de Daniel T. Skinner (Morgan State College) au congrès de la Modern Language Association, à Chicago, le 28 décembre 1953.

Mesdames et Messieurs, avec votre permission et indulgence je m'exprimerai en français, quoique cela ne soit pas indiqué au programme. Mon discours est tiré d'une thèse de doctorat que j'ai remise à l'Université Harvard l'année passée (1952). Le titre était *L'Influence poétique de Victor Hugo sur Louis Fréchette*. Dans ce discours-ci je ferai une comparaison entre Hugo et Fréchette en divisant leurs poésies en quatre genres, ces divisions que Victor Hugo a intitulées avec beaucoup d'imagination "les quatre vents de l'esprit". Ce sont (1) la poésie satirique, (2) la poésie épique, (3) la lyrique, et (4) la dramatique. Après, j'ajouterais quelques mots sur l'originalité de Fréchette vis-à-vis du grand Maître Romantique. Cette influence a été déjà mentionnée par des critiques comme A. Routhier et W. Chapman (à l'époque de Fréchette) et plus récemment par J. Léger (*Le Canada français et son Expression littéraire*) par L. Bisson (*Le Romantisme Littéraire au Canada français*) et enfin par Marcel Dugas, le meilleur biographe de notre poète canadien. Mais aucun de ces critiques n'a traité d'une façon définitive cette question d'influence hugolienne. Voilà ce que j'ai essayé de faire dans ma thèse et si je n'y ai pas réussi — au moins la thèse m'a valu le doctorat.

Dans le premier genre, la poésie satirique, l'influence me semble être plus ou moins absolue; c'est-à-dire que *La Voix d'un exilé* (poème de Fréchette qu'il a publié ici pendant son exil à Chicago) ce poème a suivi de très près la satire foudroyante des *Châtiments*. Dans la *Préface* Fréchette, lui-même, avoue sa dette en déclarant: "Ce livre n'est pas absolument original. C'est autant une imitation des *Châtiments* de Victor Hugo qu'autre chose." D'ailleurs il y a un épigraphe de Hugo mis en tête de la Deuxième Partie de la *Voix* et partout Fréchette foudroie ses ennemis politiques. Dans ces deux satires on rencontre plusieurs passages parallèles, dont je ne vous citerai que la paire suivante:—

FRECHETTE

Terre de mes aïeux! O ma douce patrie!
Toi que mon cœur aimait avec idolâtrie,
Me faudra-t-il mourir sans pouvoir te venger?
Hélas! oui; pour l'exil, je pars, l'âme souffrante,
Et pâle voyageur, je vais planter ma tente,
Sous le soleil de l'étranger.

Le dernier vers (Sous le soleil de l'étranger) se rapporte à ce soleil brumeux de Chicago.

HUGO

Tombeau des mes aïeux et nid de mes amours,

.....
Je ne reverrai pas ta rive qui nous tente,
France! hors le devoir, hélas! j'oublierai tout.
Parmi les éprouvés je planterai ma tente:
Je resterai proscrit, voulant rester debout.

Dans le deuxième genre, l'épopée, l'influence hugolienne paraît très forte, je veux dire que Fréchette, dans sa *Légende d'un peuple*, a imité beaucoup la merveilleuse épopée de Victor Hugo. D'abord il y a la ressemblance des titres:—

La Légende d'un peuple — *La Légende des siècles*. Il existe aussi une structure pareille, vu que Fréchette a divisé son poème national en *Trois Epoques* et que Hugo a employé *Trois Séries* (de 1859, 1877, 1883) — qui est la même structure gardée dans l'édition magistrale de Paul Berret. La philosophie et le Style des deux poètes se ressemblent: ils déclarent toujours que l'Humanité marche de l'ombre de l'Ignorance jusqu'au sommet le plus élevé des Lumières. Il y a des paires de poèmes qui se rappellent comme la "France" (épilogue de Fréchette) et la "France et âme" de Hugo — ou "Amérique" et "Sacre de la femme", les premières pièces respectives des deux recueils. D'ailleurs les métaphores et les rimes indiquent une influence possible comme dans ces extraits:—

FRECHETTE

Oui l'humanité vers l'abîme
Marchait dans l'ombre en chancelant,
Lorsque de ton geste sublime
Tu l'arrêtas dans son élan.

HUGO

L'aurore apparaissait; quelle aurore? Un abîme
D'éblouissement, vaste, insondable, sublime.

Quant à la poésie lyrique, le domaine le plus pratiqué des deux auteurs, l'influence de Hugo doit être plus générale et plus difficile à toujours préciser, mais elle existe néanmoins. Ici nous allons considérer deux recueils de Louis Fréchette: *Pélé-Mêle* (1877) et *Feuilles volantes* (1908) date de la mort de Fréchette, en les comparant avec les *Orientales*, *Feuilles d'automne* et les admirables *Contemplations*, un ouvrage de la maturité de Victor Hugo. Dans ces recueils lyriques on trouve des vers sur l'amitié, la famille, l'amour, la mort, et de tels sujets. Le style de Fréchette reflète des tours hugoliens comme le goût de l'éloquence, l'énumération des noms propres et la variété métrique. J'ai trouvé plusieurs paires de poèmes très semblables, par exemple: "A Pamphile Lemay" — "A Lamartine" (deux pièces sur l'amitié), "La Louisianaise" — "La Captive" (descriptions de femmes exotiques), "Fleurs fanées" — "Fantômes" (deux poèmes sur la mort prématurée, celui de Fréchette employant un épigraphie de Hugo), et enfin "Fiat voluntas" — "A Villequier" (des élégies émouvantes). Dans les vers à son ami Lemay, Fréchette a dit:—

Pourtant, naguère encor, suivant la même étoile,
Nous n'avions qu'une nef, nous n'avions qu'un voile . . .
tandis que Hugo a déclaré au poète de Milly:—

Naguère une même tourmente,
Ami, battait nos deux esquifs;
Une même vague écumante
Nous jetait aux mêmes récifs . . .

D'une façon analogue Fréchette et Hugo ont pleuré la mort d'un enfant chéri:— (le fils unique de Fréchette et la malheureuse Léopoldine) :—

FRECHETTE

Un seul de ses regards était pour moi sans prix:
Pourquoi donc en mes bras l'avoir si tôt repris?
Et pourtant, ô mon Dieu, ta volonté soit faite!

HUGO

Je viens à vous, Seigneur, père auquel il faut croire;
Je vous porte apaisé,
Les morceaux de ce cœur tout plein de votre gloire
Que vous avez brisé;

Que mon cœur ait saigné, puisque Dieu l'a voulu.

Ainsi le poète chrétien et le barde spiritualiste, pour calmer leur douleur paternelle, ont fini par accepter l'arrêt du bon Dieu.

Dans le quatrième genre, la poésie dramatique, Fréchette semble avoir suivi d'une manière générale le drame romantique de 1830. L'auteur canadien a présenté à Montréal (1900) *Véronica*, une pièce italienne qui me rappelle *Hernani* et *Ruy Blas*. Il y existe le mélange du comique et du tragique, l'emploi de l'horreur, et une faible psychologie de caractère. Un personnage de Fréchette, appelé Yesouf, est un assassin maure qui confesse son crime pour sauver l'honneur de ses protecteurs riches. Pour cette combinaison de vice et de grandeur d'âme Yesouf fait penser à Quasimodo ou à Triboulet, le fou du *Roi s'amuse*. Un autre personnage Don Pietro introduit le comique à l'égal de Don César dans le quatrième acte de *Ruy Blas*. En somme, tout ce drame italien est assez hugolien par son intrigue (Une duchesse florentine fait assassiner et décapiter la maîtresse du mari errant.) par ses métaphores et son souffle fantasque. L'une des comparaisons favorites est celle entre la femme et l'ange comme dans ces extraits parallèles:—

FRECHETTE

Véronique est un ange, ami, vous le savez.
De tous les dévouements entrevus ou rêvés
On ne saurait trouver un plus parfait modèle . . .

HUGO

J'étais tourné vers l'ange et le démon venait. (*Ruy Blas*)

Surtout une expression du troisième acte de *Véronica* est très probablement imitée d'*Hernani*: Cela arrive quand un personnage entre dans la maison par:— "le couloir dérobé", une expression comparable avec le célèbre enjambement d'*Hernani*: "L'escalier dérobé". Ce choix d'exemples que j'ai offert indique que l'influence de Victor Hugo s'est vraiment exercée sur Louis Fréchette.

Quant à l'originalité de Fréchette, il faut se rappeler qu'il était auteur canadien et qu'ainsi il a subi l'influence du folklore du Québec et celle de Baptiste Lachapelle, un poète-bûcheron loué extrêmement dans le manuscrit des *Mémoires* de Fréchette, qui se trouve maintenant au Musée Historique à Québec. Notre poète a connu aussi l'inspiration d'Octave Crémazie, sorte de parrain de la poésie canadienne, si vous

voulez bien que Fréchette en reste le papa. En réalité l'influence de Hugo s'est exercée sur Fréchette après celle du milieu patriotique et d'ailleurs le Maître de Guernesey, malgré son immense oeuvre littéraire, n'a jamais écrit de vers sur le Canada français (à part un poème cité par Elliott Grant, "La Canadienne"). Je crois bien que William Chapman avait tort en voulant faire de son rival un simple plagiaire ou une espèce de *Victor Hugo le Petit* (Cp. *Le Lauréat* et *Deux Copains*, 1894). Non, Fréchette—it faut s'en rendre compte—était un véritable pionnier dans la poésie franco-canadienne, malgré sa grande dette au Maître Romantique. Il me semble donc que Henry W. Longfellow, le jeune poète américain, avait parfaitement raison lorsqu'il écrivait au jeune Fréchette (en 1863, je pense) :—

"You are the first French-Canadian in this field.
You are a pathfinder through an unexplored land of songs."

C'est aussi un fait curieux que dans la Bibliothèque de Widener à l'Université Harvard il se trouve un exemplaire de *La Voix d'un exilé* par Fréchette, exemplaire dédié à Longfellow et inscrit:—"Au grand poète américain, son plus fervent admirateur, Louis H. Fréchette."

Mesdames et Messieurs, je vous remercie de votre aimable attention en espérant bien que mon discours vous a servi à quelque chose.¹

Daniel T. Skinner Associate Professor,
Romance Languages

¹ Je désire témoigner ma vive reconnaissance au Dr. Marcel Françon, qui était le directeur de ma thèse.

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MEDITATION

When *silence* comes, what then?
We *hear* the softer notes of Pan,
The pulse of life, the power of thought,
The things that are God's gift to man.

When *darkness* comes, what then?
We *feel* the need of inner light,
The friendly Staff, the guiding rod,
The things that lead our steps aright.

When *dawning* comes, what then?
We *see* there was no need for fear,
The sun returns, the darkness goes,
All things that we can use are here.

When *Heaven* comes, what then?
We'll *know* it by the light of truth,
The joy of love, the rest from care,
The things that make eternal youth.

Thornhill, Ont.
April 14, 1957.

W. L. Burke.

OBJECTIVE TESTS

A. GRADE XI GERMAN (First Book in German)

Do not write complete answers to the following questions. Write only the number of the question and, from the list below, the key word for the answer.

1. Was ist der Kickelhahn?
2. Was ersehnte Goethe oft, als er alt war?
3. Was spielt eine grosse Rolle in Goethes Gedichten?
4. Was bringt ein Lyriker zum Ausdruck?
5. Was ist Goethes berühmtestes Werk?
6. Wie nennt man die Verteilung der Weihnachtsgeschenke?
7. Was zündet man am Weihnachtsbaum an?
8. Was sieht man zu Weihnachten in den katholischen Gegenden Deutschlands?
9. Welches Haustier sieht man mit Maria und dem Jesuskind.
10. Was will man erfahren, wenn man Losspiele macht?
11. Was war Joseph Mohr?
12. Auf welchem Instrument begleitete Franz Gruber zum ersten Male **Stille Nacht?**
13. Was hat die alte Oberndorfer Kirche hinweggerissen?
14. Was haben die Leute von Oberndorf den Dichter und dem Komponisten errichtet?
15. Wem hört Joseph Mohr im Reliefbild zu?
16. In welchem Teil Deutschlands sind die höchsten Gebirge?
17. Welcher Fluss mündet in die Ostsee?
18. An welchem Fluss liegt Hamburg?
19. Welcher Fluss entspringt in der Schweiz?
20. Welcher Fluss ist ein Nebenfluss des Rheins?

Ansehen	Faust	Mosel
Berg	Friede	Natur
Bescherung	Gefühle	Oder
Brust	Gemeinde	Pfarrer
Denkmal	Hochwasser	Quelle
Donau	Inhalt	Rhein
Einfluss	Kenner	Süden
Elbe	Krippe	Weser
Engel	Lauta	Zeile
Esel	Lichte	Zukunft
Faden	Lob	

B. GRADE XII GERMAN (Die Verschwundene Miniatur)

Ergänzen Sie jeden Satz mit einem Wort aus der untenstehenden Liste!

1. Am Bahnhof wollte Külz ein Glas Bier trinken, doch er _____ nicht, seinen Posten zu verlassen. 2. Irene _____, dass Rudi lüge, aber er war sehr hübsch. 3. Külz blieb vor Irene stehen, _____ sich und fragte, ob er Platz nehmen dürfe. 4. Rudi wollte den Kapitä verständigen, aber Irene _____ sich ganz entschieden. 5. Die Miniatur _____ Herrn Steinhövel. 6. Külz stand unentsschlossen da und _____ mit sich; dann ging er ins Abteil zurück. 7. Külz _____ Storm in der Pension ab. 8. Der falsche Zollbeamte stahl die Miniatur aus

dem Koffer, ohne dass Külz es _____ 9. Külz' Schnurrbart _____
 _____, wenn er aufgeregter oder wütend war. 10. Irene _____
 Rudi kritisch, während er schlief. 11. Der Chef _____ die hohe
 Stirn, als er an Storms Nachricht dachte. 12. Er _____ sich im
 Taxi zurück, betrachtete den Koffer und schien zufrieden. 13. Külz _____
 _____ sich vor Staunen, als er die Diebe im Lokal sah. 14. Als das
 Licht erlosch _____ die Kapelle auf zu spielen. 15. Irene _____
 _____ ihrem Chef den Diebstahl telefonisch mit. 16. Steinhövel _____
 _____ zehntausend Mark Belohnung aus. 17. Vater Lieblich _____
 persönlich im Kleinen Vereinszimmer. 18. Niemand _____ sich, als
 der Chef die Miniatur forderte. 19. Der junge Mann _____ sich
 beim Portier, in welchem Zimmer der Professor wohne. 20. Der Kommissar
 _____ nicht daran, dass Rudi der Dieb sei.

bediente	lüftete	verschluckte
belauschte	merkte	vermutete
erkundigte	musterte	wagte
erwürgte	passierte	wechselte
fluchte	raste	weigerte
gehörte	rührte	wühlte
hörte	runzelte	zitterte
kämpfte	setzte	zündete
küsste	teilte	zweifelte
lehnte	verabschiedete	zwinkerte
lieferte	verbeugte	

C. GRADE XII FRENCH (Recueil de Lectures)

(a) Complétez chaque phrase par un mot de la liste en bas.

1. Frantz entendait les merles _____ à la lisière du bois. 2. Il resta debout à se _____ dans son banc, le cœur gros. 3. C'a été le grand malheur de notre Alsace de toujours _____ son instruction à demain. 4. Quelquefois M. Hamel avait envoyé des élèves _____ son jardin. 5. Quelque chose l'étouffait. Il ne pouvait pas _____ sa phrase. 6. Mathilde passait beaucoup de temps à _____ à une vie de luxe. 7. Elle essayait les parures, hésitait, ne pouvait se décider à les _____. 8. Loisel ne voulait pas que sa femme quitte le ministère; elle pourrait _____ froid dehors. 9. Elle a écrit à Mme Forestier qu'elle faisait _____ la fermeture. 10. Mathilde montait l'eau, s'arrêtant à chaque étage pour _____. 11. Elle est allée faire un tour aux Champs-Elysées pour se _____ des besognes de la semaine. 12. Le fer à cheval était venu _____ l'un des numéros en chiffres de cuivre qui ornaient les shakos. 13. Blanche devait _____ tous les discours de son père. 14. Une pioche est un instrument qu'on emploie pour _____. 15. Au lieu d'aller à l'église, Brommit était obligé de faire _____ les escaliers à fond.

achever	briser	rédiger
arroser	conjurer	remettre
attirer	creuser	redouter
attraper	délasser	rendre
avaler	griffonner	réparer
balancer	horripiler	siffler
boucher	laver	songer
bouleverser	louer	souffler

(b) Ne répondez aux questions suivantes que par un mot de la liste en bas. Ecrivez seulement le numéro de la question avec le mot qui donne l'essentiel de la réponse.

1. Qu'est-ce qu'on entendait d'habitude au commencement de la classe dans l'école de M. Hamel? 2. Quel bruit les plumes des élèves faisaient-elles pendant l'écriture? 3. Que Brommit détestait-il surtout dans l'affaire du church parade? 4. Quels étaient les détails qui ont donné à Brommit l'idée de se faire Wesleyen? 5. Sur quel sujet M. Short a-t-il harangué Brommit? 6. Où Alphonse avait-il placé le fer à cheval? 7. D'après Alphonse qu'est-ce qui a causé la perte malheureuse de son argent? 8. Que Caboussat a-t-il fait en décrivant Edmond à Blanche? 9. Que Jean enterrait-il au fond du jardin quand il en cassait? 10. De quoi Mathilde aurait-elle eu besoin pour faire un parti plus avantageux? 11. Qui était M. Loisel? 12. De quoi Mathilde souffrait-elle en revenant de chez Mme Forestier? 13. De quoi les femmes riches s'enveloppaient-elles en quittant le ministère après le bal? 14. Où les Loisel ont-ils cherché tout d'abord en apercevant leur perte? 15. A qui Loisel a-t-il dû emprunter beaucoup d'argent?

agnostique	calomnier	grincement
astiquage	calorifère	métier
baril	calotte	ordures
bibelots	commis	pancarte
bijoutier	corvée	plis
brasier	dot	tapage
broche	fourrures	toilette
chagrin	fréquentations	tuyau
chat	glissade	usuriers
caisse	grillage	vaisselle

D. GRADE XII FRENCH (Contes de Deux Pays)

(a) Complétez chaque phrase par un mot de la liste en bas de l'exercice.

1. Saint Michel _____ sur la Basse-Normandie. 2. Le diable _____ ses terres au saint et celui-ci se charge de leur entretien. 3. Une année entière _____; le saint s'exaspère de son impuissance. 4. Si-méon est très gros; il _____ 270 livres. 5. Si quelqu'un ouvre un paquet avant elle, ça lui _____ du plaisir. 6. M. Lepoupin, qui ne sait pas ce qui est dans le paquet, _____ une certaine curiosité. 7. M. Girardon trouve le vase très laid et le _____ dans une armoire jusqu'à l'année prochaine. 8. Quand les marins parlent de lait chaud, Francinette _____ un gros soupir. 9. Francinette _____ une antique chanson en changeant les paroles. 10. Le soleil couchant _____ les flancs du Rocher Percé. 11. La tante _____ à elle seule toute la ferme et même un peu son mari. 12. Le garçon _____ légèrement les pattes du matou du gras de jambon. 13. Voilà une demi-heure que Baraca _____ dans la graisse. 14. On ouvre le capot, on _____ un écrou ou deux, on referme! Ça ne dure pas longtemps. 15. Panard veut qu'Alfred démonte le moteur et _____ les pièces sur une tablette.

agace	élève	range
attelle	éprouve	recolle
avoue	flaire	redoute
barbote	fouisse	s'écoule
boude	fredonne	sème
cède	frotte	serre
crève	grimpe	trempe
dore	mène	veille
enrasse	pèse	
enfle	pousse	

(b) Pour chaque définition trouvez le mot dans la liste en bas qui y correspond. Ecrivez seulement les numéros et les mots en colonne.

1. Partie d'une plante qui est dans la terre. 2. Partie de la figure qui se trouve entre les yeux et les cheveux. 3. Action de tomber. 4. Mélange de terre et d'eau. 5. Passage entre la bouche et l'estomac. 6. Très petite corde. 7. Métal de couleur rouge-brun. 8. Changement de direction. 9. Violente perturbation de l'atmosphère. 10. Appareil qui sert à fermer une porte, une boîte, etc. au moyen d'une clef.
11. Privation de récréation ou de sortie. 12. Espèce de maison pour les chevaux. 13. Partie plus ou moins pointue de la tête de certains animaux comme le chien, etc. 14. Espèce d'enveloppe de caoutchouc qui contient de l'air et qu'on attache à la roue d'une voiture. 15. Partie d'une voiture qui sert à la diriger.

bagnole	écurie	phoque
boudin	estrade	pneu
boue	ficelle	racine
bougie	filet	retenue
canière	front	serrure
cheville	gorge	tempête
chute	grange	vacarme
cruche	manège	volant
cuirvre	museau	
détour	navet	

MORE OBJECTIVE TESTS

In his article last fall, Mr. Sniderman gave some samples of objective testing for comprehension. Here is another type which I have used with variations and have found effective.

The words supplied are all taken from the text studied. They should all be in the same form so that there can be no guessing based on such factors as tense, number, or elision. One must check carefully to avoid two possible answers to one question.

Albert Bartley.

GET LETTER FROM DR. A. SCHWEITZER

(Toronto Daily Star, May 30, 1957)

A Forest Hill collegiate class has received a letter from Dr. Albert Schweitzer, called by many "a living saint", from his hospital in the jungle of Central Africa, thanking the students for a donation they sent to him.

Bunny Gladstone, chairman of the student's welfare committee, has received the letter from the German-born doctor and philosopher, thanking the Grade 13 students for sending him \$70 for equipment for his hospital at Lambarene.

The students got the idea to help Dr. Schweitzer in his missionary—hospital work when they were studying one of his books in their German class.

"I never thought this book would one day become a school reading book for German instruction in Toronto," wrote the 82-year-old doctor.

The students decided to collect money and send it to Dr. Schweitzer when they became impressed by his attitudes and the story of his own life in his book which is an autobiography.

BOOK REVIEWS

España. Síntesis de su civilización, by Jerónimo Mallo. New York, Charles Scribner's Sons, 1957. Pp. viii + 304 (approx. 150 pages of text) \$3.95.

It would seem that, at least as far as Spanish textbooks are concerned, American publishers are guided by one golden rule: to bring out new texts as often as possible provided they are sufficiently elementary to ensure a wide market. Whether the new book has anything new to say is apparently of secondary importance. The "latest model" will sell because, being new and bigger, it is expected to be better. Professor Mallo's attractive history of Spanish civilization is no exception to this rule. It contains more than one hundred splendid pictures illustrating all phases of Spanish art and culture (from the Altamira caves to a double-page Picasso). Although the reading text does not exceed the usual meagre length (about 150 pages), the handsome appearance of the book is no doubt an asset.

Designed as a reader for second year students, this book summarizes, in a clear and straightforward style, the prominent aspects of Spanish history, keeping a good balance between the political, social and cultural elements, although the few pages devoted to literature invariably tend to read like a condensed bibliography. The author's excellent aim of dealing with trends rather than with isolated phenomena is somewhat less obvious in these literary sections.

The most valuable parts of the book are those devoted to significant institutions, such as the medieval *manicipios* and the *Cortes*, as well as the discussion of the fundamental problems of modern Spain. It is a pity that similar treatment is not given to other major and significant events, such as the collapse of the Visigothic monarchy or the weakness of feudalism in Castile as compared with Aragon and Catalonia. (As usual, Spain in this book really means Castile, with just one paragraph devoted to the "Reinos de Aragón, Cataluña y Navarra".)

The book deals with the 20th century in much greater detail than with previous periods, on the grounds that the contemporary scene is of more interest to students, a plausible task, but difficult to perform with the necessary objectivity in view of the controversial issues raised. It is here that the main drawback of the book lies, for the author is a political exile who does not hide his sympathies for the Left and his dislike of the Right, with the result that modern (and even past) Spanish history is viewed as a simple struggle between freedom-loving progressives and tyrannical reactionaries. While Mallo's indictment of the Franco dictatorship is undoubtedly justified, some readers may wonder whether this régime has done nothing else except deny various kinds of freedom and lower (by about 50%!) the living standards of Spaniards in the last 20 years.

Each of the 30 brief chapters (of about 4 pages) is followed by a simple "Cuestionario" for reviewing the text, and by two "Temas" for oral or written discussion of a more advanced kind. The addition of a short bibliography would have been useful, particularly in order to deal with these "Temas", the scope of which goes far beyond the treatment in the text. Thus, for "Intensidad y expresión en el teatro de García Lorca" (p. 222), the text provides four lines (p. 220), which do not even touch this question.

It is unfortunate that author and publisher have not seen fit to bring out the kind of Spanish that is still needed for college and university students who have read the elementary facts in one of the existing manuals and should be stimulated with a more mature interpretation of their meaning.

D. D.

Translation from French by J. Reynolds, 96 pp; 704, Longmans, 1957.

This useful booklet, the first of its kind, is intended for certificate candidates in Great Britain, where French into English translation is, so far, much more important than it is here.

There are three sections: (1) hints for the student. Here the author deals with problems of translation by part of speech; (2) two specimen translations with notes and comments; and (3) passages for translation with notes.

M. S.

George C. Schoolfield: *The Figure of the Musician in German Literature*.
1956, (University of North Carolina Studies in the Germanic Language
and Literatures) Chapel Hill, The University of North Carolina Press.

Pythagoras thought that the very stars in their orbits rang out a heavenly harmony and Joseph Addison — a hundred years before the extravagant romantics—believed that in music we had “all of heaven” down here on earth. Nietzsche rated music highly enough to declare life a mistake — not worth living — without recognizing, however, in different moods and different contexts, that beer and music were the two chief narcotics of the Germans. Small wonder, then, that the men who create music are given special attention in life as well as in literature, esp. in Germany.

Mr. Schoolfield's study started out as a doctoral thesis, but seems to have acquired perspective in the writing. So much so, in fact, that the author himself, growing weary of the kind of scholarship that rests in inclusiveness, finally left aside the less significant material to follow more freely his perspective. He could have gone farther in this respect, giving us a shorter book and a tauter argument.

Anyone interested in the shift of sentiments in the last two hundred years and the unfolding of ideas reflecting it, will find the book absorbing. Not very long ago the arts were still reasonably integrated in our Western social universe, although the renaissance quite unmistakably began to point the way to their emancipation, enabling artists here and there to disregard the taste of patron and public. Three hundred years later they took pleasure in shocking it. But Germany, from the very beginning, lagged some distance behind in this drive for freedom of the artist. Mr. Schoolfield has chosen precisely the time when this emancipation of music, first from the church and later from its aristocratic patrons, was rapidly gaining momentum and when finally, according to the argument in Thomas Mann's *Dr. Faustus*, its independent quest and experimentation reached the end of their tether in our time. It is only natural, therefore, that this novel, after being relieved of its loosely sitting political encumbrance, should be examined in detail. In the process of the emancipation the richly varied types of musicians such as the virtuoso, the unselfish mentor of the great in their youth (the last of them Josef Knecht in Hesse's *Glasperlenspiel*), the naive devotee (Spielmann) and the woman musician more and more recede to leave the stage to what the Germans call the “demonic” creative genius.

In a publication of this kind conspicuous printing errors are detracting.

Some sympathetic readers will feel that the subject, with all due respect to academic costume, would have deserved a bolder pen, a more vigorous style to match more imaginatively the author's obvious interest in his subject.

R. K. Arnold

A Pocket German Vocabulary, H. Howard Baker. Clarke, Irwin, \$.70.

I am ordering one of these little books for myself and a copy for each of my students. An excellent little reference book!

To quote from the preface: “The features of this small vocabulary book are: (a) The arrangement of subject matter according to ideas. (b) The use of three columns to show the genders of the nouns. (c) German alphabetical order both for the heading and the word lists. (d) Extensive use of word-patterns showing the association of nouns and verbs and adjectives in practical sentences. (e) The inclusion of current idiomatic phrases and the commonest technical words of modern inventions. (f) A section showing in sentences the use and meaning of words commonly confused. (g) A section illustrating the use and construction of a number of German verbs and their prefixes. The number of words is largely limited to satisfy practical needs whether of the tourist or the student.”

This little book is to be highly recommended for teachers as well as for students. One of its excellent features is the association of verbs and adjectives with nouns with which they are commonly used. M. K.

Gicovate, Bernard. Julio Herrera y Reissig and the Symbolists. Berkely and Los Angeles. University of California Press, 1957. 106 pp.

Recognition was indeed long in coming to the Uruguayan poet Julio Herrera y Reissig (1875-1910). Contemporary critics paid little heed to his verse, and the fact that he was alive when Menéndez y Pelayo prepared his volumes on Spanish American poetry disqualified him from being included. José Enrique Rodó, the eminent Uruguayan philosopher and literary critic, who in 1899 set down his views on Rubén Darío's genius in a well known essay, failed to take similar public cognizance of his young fellow countryman. Yet, as Professor Gicovate points out in his attractive and thought provoking volume, Herrera's fame has been growing constantly since his death in 1910, and his place on the Spanish American *parnassus* seems assured.

Confessing that Herrera's work attracted him "because of its very eccentricity" (Preface, p. V), Professor Gicovate appraises the blending of two cultures, Spanish and French, in the poet's creative genius. The first two chapters outline the intellectual and artistic currents which were at work in nineteenth century Europe and Spanish America and which left their imprint on Herrera's work. The remainder of the study is devoted to the poet's themes, imagery, structure, poetic technique, and last but not least, the important echoes of symbolist aesthetics. In discussing Herrera's language, Gicovate calls attention to the "conflicting nature of his vocabulary" (p. 63), now homely, now luxuriously remote, which reflects the poet's inner struggle. The present study commendably does not shy away from the more esoteric sections of Herrera's work, frequently shunned by commentators. Probably "La torre de las esfinges" (1909) and "Las clepsidras" mark the extreme expression of his poetic system. The former collection is "intelligible only in part" (p. 85), while the latter is dismissed by some as little more than an "orgy of decorative effort". The baroque complexity and frequent obscurity of his imagery have caused critics to see in Herrera's work the "confuses paroles" rather than the "profonde unité" which prompted Baudelaire's programmatic "Correspondances". Much as he longed for totality, Herrera could not overcome the fragmentary nature of his poetic vision. Even in his maturity, Gicovate concludes, he achieved no more than the "rudiments of an effort at synthesis." (p. 91)

University of Toronto,
Toronto 5, Ont.

Kurt L. Levy.

Das Kleebatt, by D. Jenner. Clarke, Irwin. \$.70. 64 pages with illustrations.

In twenty-four episodes the author relates the experiences and adventures of the four Klee children who make up the "Kleebatt".

The merit of this book is its presentation of widely different situations which necessitates the introduction of common but widely varied vocabulary. The style is simple, but effective. Suitable for second year students.

La Terreur du Gévaudan, H. A. Cartledge. Macmillan. \$.70 57 pages with illustrations.

Based on the reports and tales of the Beast of Gévaudan, this story pokes fun at the attempts of the government and individuals to track down and kill the Beast.

The style is idiomatic and provides excellent experience in extensive reading for Grade XII students. M. K.

Antoine Chasseur, Lucette Lafitte. Macmillan. \$.50. 43 pages with illustrations.

Antoine, fifteen years old, is a messenger boy in one of the finest hotels in Paris. In the forty-three pages of text, in a clear style, using an everyday vocabulary which is essential and interesting, the author relates two adventures of Antoine: a day's work as an extra in a film studio and an escapade with diamond smugglers.

This story strikes a note of reality and develops naturally. It is suitable for Grade XI level. The style is clear and will give the student a feeling of accomplishment in comprehension. M. K.

Premières Années de Français, by W. E. Kieser. Clarke, Irwin, 1957. \$2.50.

Premières Années de Français reveals Mr. Kieser's philosophy of language teaching and learning. He believes that language is a living medium and must be taught as such. He also believes that there are certain intangible truths that a student must be able to comprehend, if he is to continue in his study of a foreign language.

What are Mr. Kieser's suggestions for the first and second years of French? In the "Teacher's Edition" of **Premières Années de Français** Mr. Kieser discusses at length his suggestions for the presentation of the first eighteen lessons in the book—lessons based on the phonetic, oral introduction to French. He also presents a plan of several lessons to cover the transition from sound language to written French. To complete his discussion of methodology Mr. Kieser gives us a plan of attack for the teaching of one of the lessons in the first year course.

This preliminary discussion of methods in the "Teachers' Edition" contains some of the best ideas which have been evolved over the past years. It is a boon to inexperienced teachers, and will serve as inspiration to experienced teachers. Mr. Kieser carefully explains that the phonetic introduction has been included to help and guide inexperienced teachers. Teachers who prefer their own methods can omit this section and substitute their own material. They will be at no disadvantage when they begin the grammatical study. It is a credit to Mr. Kieser's understanding of the problem that he has developed his text so that this section is independent of the grammatical study. The oral aspect of language must vary greatly with the teacher's own personality. And there will be criticisms. If this is a guide to young teachers why are there no suggestions for an introductory talk on language? Why study French? Surely five vowel sounds are too many to introduce in the first lesson when so much time must be spent on insisting on the short, sharp quality of French sounds; especially when the first five sounds have counterparts in English. What has happened to the personal sign of phonetics, the square bracket? Not one appears in this phonetic introduction. Why are students expected to pronounce words but not know what they mean when there are so many concrete objects in the class room that contain the desired sounds?

Mr. Kieser's suggestions for the transitional period will solve problems for many teachers; and what an excellent idea to include lesson plans to cover one of the chapters in the grammar section. By studying these plans the teacher can discover the goal Mr. Kieser has in mind; the purpose of his reading selections and exercises; and with this information in hand the teacher can get the greatest value from the text.

There are forty-six lessons in the book, seven of which are review lessons. The suggested division is twenty-four lessons in Grade 9 and twenty-two in grade 10.

The grammatical material included in this text has been based on the recommendations of the 1953 curriculum committee of the O.M.L.T.A., with a definite emphasis on verb study. In Grade 9 the student learns the present tense of all three conjugations of verbs, and is introduced to the Past Indefinite of verbs conjugated with "avoir". In Grade Ten the study of the Past Indefinite is completed, and the Future, Imperfect and Pluperfect are studied. The study of the verbs has been carefully spaced. First conjugation verbs are introduced in Lesson 3, second conjugation in Lesson 12, and third conjugation in Lesson 17.

The exercises are excellent; wide in variety and providing drill and review of all the essential points.

The reading selections are very well done. The students are introduced to a French Canadian family that lives in Quebec city. Throughout the book they follow them through incidents at home, at school, down town, in the country, on a trip to Paris, to London, Ont., to Switzerland. The vocabulary is fundamental and has been checked with word frequency lists. Since the experiences of the people in the reading selections are so varied and yet remain within the realm of the average child the vocabulary offers the challenge of interest.

A special note of praise should go to the publishers and their printer. With few exceptions the book is free of unfortunate errors. It is a pleasure to see a text in which some thought has been given to the visual impression. The variety of type, the bold clear type in the phonetic sections and the reading lessons, the careful lay out of the grammatical and exercise material, the illustrations and photographs—all these assist the student and teacher in the task of learning and teaching French.

The pendulum which swung in its idealistic majesty from the extreme of the grammatical approach to the direct approach, has for many years waved back and forth seeking the happy middle road; a road which leads to the truth that language is a living medium, and as such must be active; but which also encompasses the truth that to gain any mastery of a foreign language within a short time of apprenticeship one must comprehend the basic laws which form the essence of the language.

Mr. Kieser in *Premières Années de Français* presents his answers to the problem. It is an answer based on twenty years of striving. This text is a tribute to a man who is obviously devoted to his work, who has great insight into the difficulties and problems of teaching and learning a foreign language, and who has, with great care, prepared for us a text which will enable us to go far along the road to our goal.

M. K

Parlons Français! Part III by Whitmarsh and Klinck. 277 pages, \$2.50, Longmans, Green, 1957.

Now that schools are free to select whatever text will best prepare their students for the Grade XIII examinations, teachers will be interested in this new text.

"In the third and final volume of "Parlons Français" the authors offer a course of French studies which follows official recommendations and which should fully satisfy the requirements of Grade XIII students. The book is designed as a fitting completion to school studies and as an adequate preparation for University courses.

"A prevailing fault among books providing for this stage is excessive difficulty. Specialists are prone to forget the limitations of young students, and tend to produce works which may suit the brilliant few, but which are discouraging to the many. In the present book the authors have set reasonable bounds to what they expect the students to learn, and have tried to present their material in the clearest manner possible. Thus even the weaker students should find most of the work well within their powers."

The authors have succeeded admirably in meeting the objectives laid down in the above statement.

Each of the very interesting, modern reading selections (involving a very practical vocabulary) is followed by oral questions, pronunciation exercises, word-study, and a short prose passage for translation based on the story. The new grammar is presented along with a review of the work of the first four years and is tested in an abundance of exercise material of all types. There is an excellent selection on free composition with valuable hints for the student and many subjects for practice in writing letters and long and short compositions. At the end of the book the authors provide a general reference section with exercises based thereon; verb charts; a thorough French-English and English-French vocabulary; and an index.

This is a challenging book to the skilled, experienced and knowledgeable teacher, for, as in the case of so many (perhaps too many) texts, it does not teach itself. In the grammar presentation the authors have contented themselves for the most part with brief headings, a few general rules, and the provision of many examples. With the kind of teacher just described this book should prove a boon for most students, perhaps even including "the brilliant few".

M. S.

Colonel Anthony van Egmond (from Napoleon and Waterloo to Mackenzie and Rebellion) by G. H. Needler; published by Burns & MacEachern, Toronto, 1956; Price \$2.50.

Dr. G. H. Needler, the former head of the German Department of University College, who is still remarkably hale and hearty at 94, has made a notable contribution to Canadian history and literature. Dr. Needler's interesting historical biography of Colonel Anthony van Egmond was inspired by his earlier research into the life and labours of John Galt, the energetic and farseeing Secretary of the Canada Company and the founder of the City of Guelph, "a man of genius who ranks high in a brilliant generation of English writers that included Byron and Scott, with both of whom he had close contacts." (p. 6) John Galt was not slow to recognize the "great potential value" of van Egmond, "a prosperous and cultured gentleman with private means", who had taken over 13,000 acres of the celebrated Huron Tract, which was under the management of the Canada Company. Van Egmond devoted himself so whole-heartedly to the work of clearing the land and building the Huron Road, from Guelph to Goderich, that he deserves the title "father of the Huron Tract". But "Galt's severance of relations with the Canada Company soon upset van Egmond's plans completely, and gave the unhappy turn to his whole life that led to its so tragic ending". (p. 20) The autocratic conduct of the Canada Company after John Galt's departure embittered van Egmond and led him to sympathize with Mackenzie in his ill-fated struggle for responsible government. In a letter to the "firebrand" he stated: "Our present disease requires the strongest of remedies; we the patriots need a radical cure, no palliatives, humbugs". (p. 24) Dr. Needler gives us a brief but lucid account of the poorly planned and ill-timed Rebellion of 1837, the failure of which led to the exile of Mackenzie and the tragic end of Colonel van Egmond who led Mackenzie's poorly organized handful of 200 men against a government force of over 1000 soldiers under Colonel Fitzgibbon. After the ignoble skirmish, Anthony van Egmond was captured in a farm house on Yonge Street, a few miles north of Montgomery's Tavern. The disillusioned veteran of Waterloo was thrown into a Toronto jail where he died exhausted on December 30, 1837. Dr. Needler and his publishers are to be congratulated on the production of this intriguing biography of an outstanding pioneer of Upper Canada who did his bit to improve the unsatisfactory economic and political conditions of his time.

—G. A. K.

Contes d'une Petite Ville, Marc Ceppi. Clarke, Irwin. \$.70. 95 pages with illustrations.

Mr. Ceppi paints for us a picture of his imaginary town of Malheur-sur-Tourbe and its inhabitants. It is a slightly mad town with slightly mad inhabitants, but Mr. Ceppi describes them in all seriousness and reveals no surprise at their odd characteristics or antics. The result is an amusing series of vignettes.

This reader is suitable for the Grade XI level, and will provide entertaining reading for your students.

M. K.

French Dramatic Dialogues, C. S. Elston. Clarke, Irwin. \$.50.

"Rimes and jingles make an instant appeal to all, and linger long in the memory." (Preface.)

If you believe this, then this book is for you. The French dialogues are set up in rhyming questions and answers, or rhyming narratives.

These dialogues belong to the world of the nursery rhyme, and have little connection with the world of reality. They contain excellent expressions and vocabulary, but it is to be questioned whether learning them in improbable dialogues is of any greater value than learning them in a normal unrhymed manner.

If you have the personality to sell these to a class, they would form a "divertissement."

M. K.

Contes de Nos Jours, edited by Dr. R. W. Torrens and Dr. J. B. Sanders.
Copp Clark, 1956.

"We are particularly happy to present in this volume a number of French and Canadian twentieth-century authors who deserve to be better known by students of French. Their work will help to correct the widely-held impression that the French short story came to an end with Maupassant, Daudet and Mérimée."

The editors of this collection prove their point beyond a doubt. The ten stories contained in this volume are fine examples of the art of short-story writing, and provide excellent contrasts in style, mood and subject. The order in which these stories are presented emphasizes these contrasts.

"Un Homme Sérieux", André Thérive, presents a vignette of a self-satisfied, pompous Inspector of Public Schools who, because of a chance incident, resorts to a ludicrous pastime. "Un Jour de Fête", Jean Gaulmier, is a sensitive piece of mood writing which describes a young girl's awakening to life's disillusionment: "C'est ça la vie! C'est ça!" "Le Diable dans La Mine", André Maurois, is an excellent example of the traditional short story. "La Clé sous le Paillasson", Marcel Aymé, is a farce which lampoons bourgeois honesty. "Les Moules et le Professeur", Edith Thomas, and "La Maison de Louis", Fred Berencé, find their inspiration in the problems of occupied France. The former presents a vivid picture of the influence of war on civilian life; the latter is a suspenseful tale of an escaping prisoner who seeks help from people who have been wronged by his family. "Le Chemin de Croix", Roger Lemelin, paints a humorous, warm picture of a priest who wishes to be modern, but who meets opposition from his conservative parishioners. In "Feu Minouchet", André Thérive, the death of the family cat and the problem of its disposal reveal the sterility of the life of the two women characters. "L'Echange", Herbert Wild, amuses and saddens as it tells the story of human greed in conflict with the traditional concept of honesty. "Le Puits de Dunree", Gabrielle Roy, paints a picture of a white Russian settlement in Saskatchewan. The story's climax is an exciting account of a prairie fire.

The only changes made in the text are deletions of sentences and expressions "in order to avoid possible embarrassment in the class-room." The editors could have exercised greater caution; for example page 23, "A la table à côté d'elle, une fille fardée attendait quelqu'un qui paierait le bock et l'assiette anglaise qu'elle venait de prendre"; page 42, "D'abord je crus que le mot "nièce" était un euphémisme et le rôle de la dame, auprès de Lopez, tout différent." Contrary to modern myth, the sophistication of our modern teen-ager is very thin, and I can already hear students asking to have these sentences explained. I can even imagine there are some teachers who would not be willing to elucidate. Neither passage has anything concrete to offer to the story, and each could have been deleted.

The exercise material is super-abundant and excellent. Each story has exhaustive questions on content, sentences for translation into French, and connected passages for translation. The exercises on the longer stories include two sets of sentences and connected passages of prose. This wealth of material permits the teacher to select according to the ability of his class.

The exercise material is placed at the end of each story. This minimizes futile turning of pages.

Another outstanding feature of this book is the vocabulary list at the back. Not only are difficulties in pronunciation and grammar indicated, but notes on words which indicate ways of life different from ours are also given.

This would make an excellent book for intensive reading in Fifth Form. Eight stories from France, two from Canada—a happy mélange of drama, humour, satire, sentiment, mood, farce—a mature collection to be enjoyed as literature, to be savoured as language. M. K.

En Voyage or Tailing the Lambs, by Emile de Harven and M. J. MacDonald. Clarke, Irwin, \$1.15.

This book provides an evening's scintillating reading for those who have a knowledge of French, or for those who have bravely faced travel in a foreign country with a very restricted knowledge of the language of the country they visited.

Peter and Helen Lamb are a young English couple who go to France for their vacation. Their knowledge of French is slight; just enough to get them into trouble. The book is a series of dialogues that relate their adventures. Time after time they get themselves into situations which, because of their misunderstanding of the French they hear, or because of the incorrectness of the French they speak, lead to an absolute impasse—an impasse that leaves them helpless, while at the same time causing the reader to chuckle heartily.

Fortunately for them a handsome, suave young man keeps reappearing to solve their predicaments. He is the god Hermes who spends his time appearing all over France helping hapless travellers. Hermes not only resolves the impasse, he explains to Helen and Peter the mistakes they have made and what they should have said. These explanations provide a wealth of useful material.

At the end of each dialogue there are notes on idioms and vocabulary, as well as very interesting notes on French customs which give an interesting insight into the French way of life.

The book is very cleverly written. The English conversation of the young couple brings them to life, and their valiant combined efforts to fight their way through their difficulties soon win the amused sympathy of the reader.

Witty and sophisticated, it is a book for the reader with a mature sense of humour.

M. K.

Style and Structure by Betty Bealey and Eric McCann, Dent, Toronto, 1956, Price \$1.85.

Style and Structure continues for Grades 11 and 12 the excellent series of texts on English Grammar and composition published under the title *Using our Language* (Grades 3 to 10). "The aim of the authors has been to enable the student to express himself accurately and effectively, both in speech and in writing The last part of the book contains instruction and exercises that will help him to speak confidently in public and to debate logically and clearly." (Foreword). The Grade 11 course deals effectively with Punctuation, Errors in Grammar and Sentence Structure, the Sentence, the Paragraph, the Essay and the Précis. In the Grade 12 course the authors discuss the correct Use of Words, Style, Fixed and Special Forms of Writing—reports, summaries, appreciations, editorials and book reviews. The student is also given positive instruction in Clear Thinking and Discriminating Judgement, practice in Logic and Argument and practical, up-to-date hints on Public Speaking. The book is well equipped with drill exercises and illustrative material. We have no hesitation in recommending **Style and Structure** for your thoughtful consideration as a Middle School English text.

G. A. K.

Pierre et les Cambrioleurs by Robin Gilbert. Macmillan. \$.30. 21 pages of text (approx.) and many illustrations.

Here is a little reader which is well within the grasp of Grade IX students. As the title suggests, it deals simply with one incident.

This book would be very suitable for reading with the whole class, or as supplementary reading. The imaginative use of illustrations identifies many new words and will enable the teacher to discuss the situations in French.

M. K.

Le Cryptogramme, P. G. Wilson. Macmillan. \$.85. 65 pages.

This is a melodramatic tale of a young English lad who becomes embroiled in a hunt for a gold mine in Canada. There is a coded map (hence the title) which the "bad guys" try to get.

If you have fourth form students who don't demand too much logic in their reading, and whose imagination is captured by swash-buckling intrigue, this should appeal.

M. K.

JUST OFF THE PRESS — Auteurs de Nos Jours: Contemporary readings for Grade XII by G. A. Klinck. Ryerson Press, Price \$2.00.

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Spanish for Beginners by Norman P. Sacks, Oberlin College; Ronald Press, New York, Second Edition, 1957. Price \$3.50.

Anatomy of Criticism. Four Essays by Northrop Frye; Princeton University Press, Princeton, N.J. Price \$6.00.

Linguistics Across Cultures by Robert Lado; University of Michigan Press, Ann Arbor, 1957. Price \$2.75.

France de nos Jours by Charles Carlut, Ohio State University and Germaine Brée; New York University, the Macmillan Company, New York, 1957. Price \$3.50.

Spanish for the First Year by Paul Rogers; Oberlin College, the Macmillan Company, New York, 1957. Price \$4.25.

Blake's Marriage of Heaven and Hell, A Critical study by Martin K. Nurmi, Kent State University, Bulletin Research Series III, Kent, Ohio, 1957.

A French Review Grammar by Carter & Rowe; Ronald Press, New York, Second Edition, 1957. Price \$3.50.

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